

The Book Club of California
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The Club is limited to 1,000 members, excluding Student members with proof of student status. When vacancies exist, membership is open to all who are in sympathy with its aims and whose applications are approved by the Board of Directors. Regular membership involves no responsibilities beyond payment of the annual dues. Dues date from the month of the member's election. Regular membership is \$55; Sustaining \$75; Patron \$150; and Student \$25.

All members receive the *Quarterly News-Letter* and, excepting Student members, the current Keepsake. All members have the privilege, but not the obligation, of buying Club publications, which are limited, as a rule, to one copy per member. All members may purchase extra copies of Keepsakes or *News-Letters*, when available. Membership dues (less \$10 for Student members and \$17.50 in the other membership categories) and donations, including books, are deductible in accordance with the Internal Revenue Code.

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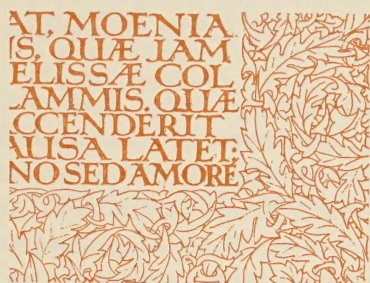
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Concerning a Manuscript Book with a Soul: William Morris's *Aeneid*

Adela Spindler Roatcap

WILLIAM MORRIS was born at Walthamstow, Essex, in 1834, the eldest son of a privileged Victorian household. When he was eight years old, his father took him to Canterbury cathedral, and he began to enjoy “the pleasure of the eyes”:

I remember as a boy going into Canterbury cathedral and thinking that the gates of heaven had been opened to me, also when I first saw an illuminated manuscript. These first pleasures which I discovered for myself were stronger than anything else I have had in life.

By 1853, while a student at Exeter College, Oxford, Morris began teaching himself the art of calligraphy. Not until 1869, however, did he begin his manuscript books—Icelandic sagas, a charming *Book of Verse*, a resplendent small *Rubaiyat*, with gilded vellum pages, and an exquisite *Odes* of Horace. The last of his manuscript books, Virgil's *Aeneid*, is a thick folio, unfinished, but nonetheless a masterpiece. It was begun in March of 1874, at about the time of Morris's fortieth birthday. Perhaps by copying the words of Virgil, Morris was inspired by the Roman poet's stern virtues, because it was during the writing of this book that, consciously or unconsciously, he began to put his family life in order. Red House, the lovely “small place of art” he had built for his bride, Jane Burden, during the early 1860s, had been sold. Morris had rented Horrington House, “a very little house with a pretty garden,” on Turnham Green Road in London's suburb of Chiswick, not far from Queen Square, the site of the offices and workshops of Morris, Marshall, Faulkner & Co. Jane Burden lived at Kelmscott Manor, which Morris had rented together with Dante Gabriel Rossetti. Morris's daughters, Jenny and May, alternated between Kelmscott Manor and Horrington House. In July of 1874, soon after he began writing the *Aeneid*, Morris asked Rossetti to leave Kelmscott Manor, though Rossetti's affair with Jane Burden was not yet over. In addition, Morris had

begun buying out his business partners, as Burne-Jones said, “taking the work of the firm out of amateurishness, and making it real work, not for the dilettante only.”

Retaining a study and bedroom at Queen Square, Morris made a “bright and relaxing workroom” at Horrington House. His chief aesthetic enjoyment had become the writing and illuminating of manuscripts. Twenty-two books were begun, using five calligraphic scripts – two based on Renaissance humanist or “roman” minuscule and three on humanist cursive or “italic.” Sunday mornings were spent with Edward Burne-Jones, who, in a letter to Charles Eliot Norton, described their artistic camaraderie: “...he reads a book to me and I make drawings for a big Virgil he is writing – it is to be wonderful and *put an end to printing*.”

During the winter of 1874–5, Morris wrote to Charles Fairfax Murray in Florence and asked him to buy some vellum:

The vellum seems very good, though as you say rather over thin for my present needs: but I daresay I can pick out enough middling thick for my Virgil. By all means get me the fifty sheets of the bigger size sent, or more if you can, which seems exceedingly good: by the way if it is any convenience in sending or if it makes it any safer, the vellum might be folded once (into folio)....

On his work table, Morris assembled his colors – a slim cake of precious ultramarine, pots of vermilion, alizarin, and viridian, shells containing various tints of gold, some thin gold leaf, a good supply of quills, swan quills for the “great gold capitals” and crow quills for tiny details. Twelve-year-old May Morris was put to work sharpening quills:

My father wrote out the Aeneid down to all but the last lines of Book VI, and the writing is splendid and certain throughout—not a sign of fatigue or haste anywhere. The pages were to be headed alternately in blue and gold, the capitals in the text arranged in contrast—gold on a page with blue heading, and vice versa. There were to be twelve half-page pictures by Burne-Jones and many subject-initials, and ornaments with figures in the text.... The wonderful first page is simple enough in plan, but how superb! Just the picture, with the beginnings of the poem written in gold capitals on a purple ground. My father settled the color of the picture and painted it in, but it was not “neat” enough to please him, and he insisted on Mr. Murray going over it all, which he did—except the head of Aeneas, which is my father’s work untouched. The writing is great gold capitals on a grey-purple ground of strange and lovely quality painted by him, as was also the writing.... William Morris’s own decorations to the book consists of great floriated letters in gold and colours, where the arrangement and relation to the page, the quality of colour and the handling are quite the finest of his works. The

painting is solid and luminous, the broadly-designed leafage, carefully modelled and finished, is at once strong and delicate, reminding one of the best early French Gothic sculptured ornament. He made a beautiful and dexterous use of white in finishing and also played with the gold with evident enjoyment. Sometimes two colours were used – a pale silvery gold (the colour of a harvest moon) beside one of a richer tone, or the gold itself glazed with thin red and painted with red veins. It is noticeable that the decoration was started well on in the book, for he wanted the first pages to be as good as the rest, to be done when he had settled into the work and was at his best.

Morris's roman capitals derive from his study of Renaissance printed texts, such as Aldus's majestic letter-forms, but there has been disagreement about the source of his italic minuscule: Graily Hewitt asserted that Morris was following a fifteenth-century manuscript of the works of St. Jerome (BM. MS. Harley 4530), while Alfred Fairbank and John Nash suggested that Morris's beautiful script, "marred by one or two strange traits," is based on his perception that the beauty and clarity of ancient scripts could not be attained by copying "styles," but only by analyzing and following the best scribal "methods."

Morris's translation, *The Aeneids of Virgil Done Into English Verse*, was published in 1875. Later, May Morris wrote:

My father got a great deal of pleasure of his translation of the *Aeneid*... the outcome of the manuscript he was making of the original.... In the little book in which the first draft of *Sigurd* begins, is a record of the starting of the *Aeneid*: '1874, December 14th. Monday I began my translation of the Aeneid and did that week 131 lines.'

By the end of March, 1875, Morris, Marshall, Faulkner & Co. had legally ceased to exist – Morris was now at the helm of his own business. He completed the *Aeneid* in black ink up to the dramatic last lines of Book VI, page 177, and wrote to Murray:

I have begun one of the pictures for the Virgil; I make but a sorry hand of it at first, but shall go on with it till (at the worst) I am wholly discomfited. Whether I succeed or not in the end 'twill be a long job: so I am asking you if you would do some of them and what it would be worth your while to do them for....

In November, 1875, Morris wrote again: "...I want you to undertake some of the Virgil pictures...." Later, May Morris described how on the gleaming white vellum pages the initial letters had lovingly been

...laid with the red "bole" ground ready for gilding. Mr. Murray had lately had them gilded and the margins decorated with a border from the Kelmscott Press Chaucer, entirely in gold. Some of the pictures, big and little, were finished; these, very lovely

and delicate, are the work of Mr. Murray, who has learned among his old Italians the secret of brilliant, deep, transparent colour.

In 1890, as Morris was establishing his Kelmscott Press, he sold the *Aeneid* to Charles Fairfax Murray, who, with the help of Mr. Graily Hewitt and Mrs. Lousie Powell, finished the miniatures and, using drawings by Burne-Jones, added a few more.

Morris's *Aeneid* consists of 185 vellum leaves or 370 pages. In 1919, when Murray died in Florence, the book was not given to the Fitzwilliam Museum, Cambridge, as Morris's secretary, Sir Sydney Cockerell, expected. Together with a vellum copy of the Kelmscott Chaucer, the *Aeneid* remained in the possession of Murray's Italian children.

Of the subsequent history of the manuscript, we know that in July of 1928, it was auctioned at Sotheby's for £1,750; Mrs. George W. Millard sold it in 1932 to Mrs. Estelle Doheny of Los Angeles. Mrs. Doheny left the book to the Doheny Memorial Library, St. John's Seminary, in Camarillo, California. On May 19, 1989, at Christie's, New York, this *Aeneid* was sold, for \$1,320,000, to a distinguished British collector and William Morris enthusiast, Andrew Lloyd Webber.

Of course, Morris's *Aeneid* did not "put an end to printing." Rather, it sharpened, if such a thing was possible, Morris's enthusiasm for beautiful books. In 1939, Seymour de Ricci, writing to Estelle Doheny, described "That Virgil" as "one of two or three modern manuscripts with anything like a soul."

DR. ADELA SPINDER ROATCAP

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Archy Lee and the Sixties

Rudolph M. Lapp

THIS ESSAY IS A SPECULATION on the degree to which the sixties contributed to the publication of *Archy Lee*. When Professor James Hart called me in the spring of 1968, he introduced himself as the chairman of The Book Club of California's Publications Committee. He went on to say that the country and California, especially the Bay Area, were deeply involved in the social concerns of the day, in particular matters of race. The BCC Publications Committee was looking into the possibility of doing a book that reflected those concerns and that also used the rich materials of the Bancroft Library. He mentioned that when he raised this subject with staff people at the Bancroft, my name came up repeatedly. (*Archy Lee* owes a lot to that group of professionals.)

As it happens, a good draft of the complete book on Lee waited in the wings, and the winds of the sixties were a'blowing.

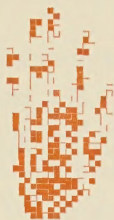
With the passage of time, I realized that Professor Hart did fit in the liberal end of the ideological spectrum. But what about the rest of the Publications Committee? I knew the name of only one other: Warren Howell, of the prestigious John Howell—Books of San Francisco. The look of the man I had seen several times at the Bancroft Library strongly suggested an aristocratic member of the State Department. Was there anything in his background that could make him supportive of an African-American subject for Book Club publication? I knew nothing of Mr. Howell's politics in San Francisco or of the politics of any other members of his immediate family. And then I struck a vein of unorthodoxy in earlier members of the Howell family. This angle took the story to nineteenth-century England.

The Howells had a connection with the iconoclastic British cultural icon John Ruskin, a Socialist. The connection was Rebecca Ruskin Richardson, from an Australian branch of the Ruskin family, who married Warren Howell's father, John Howell. From this marriage, twin sons were born, Warren and Ruskin Howell. The naming of one son to honor John Ruskin is not the only sign of reverence that the Howells had for their unconventional British relative. Centered high above Warren Howell's office door in a position to dominate the view from his desk was a large portrait of John Ruskin. Is it stretching things a bit to consider the reverence for Ruskin evidence of a liberal streak in the Howells? Perhaps, but it would be unforgivable to omit the Ruskin ingredient from this speculation.

The part that Mallette Dean played in giving character to the publication of *Archy Lee* is completely free from ambiguity. Dean was the illustrator and designer of this small volume, and he was a venerable figure in the Bay Area community of fine press books. Professor Hart suggested to me that I visit with Mallette Dean after he received the assignment to design *Archy Lee*. I am glad that I did make that visit, and, over time, I came to appreciate the privilege of having him associated with my book. We met at what I believe was his workplace in San Francisco. The conversation was a meandering one in the course of which his hands seemed to be continually touching pieces of the materials with which he worked. There was little, if anything, about African-American history in our conversation, and I began to wonder how he felt about the subject matter of the book. Somewhere in the course of that day's informal visit, I managed to ask him what he thought of the basic subject area of the proposed book on Archy Lee and how he felt about this project in general.

With this query, his hands became quiet. He looked up at me and said, "Let me answer it this way. My daughter is currently a student at San Francisco State. Faculty and students are on strike there over a number of things, including the call for a Black Studies program. As we speak, my daughter is on the picket line supporting those causes." With that answer, I had no further questions and knew that *Archy Lee* was in friendly hands.

RUDOLPH M. LAPP



High Technology and the Book Collector

Catherine Collins Mutz

“[RARE] BOOKS ARE AMAZING ARTIFACTS...[they] are in some sense a time machine. You go back and in the process of reading them and looking at them, you really are sort of transported to the day [they were written]...That’s the experience people...went through [in reading].” These words, spoken by Dr. John E. Warnock at the Spring Meeting of the Gleeson Library Associates (GLA), capture his passion for books. The CEO of Adobe Systems, Inc., and the founder of Octavo, Digital Rare Books, Dr. Warnock caught the collecting disease just twelve years ago: Wandering through bookstalls at a London antique fair, he found a copy of John Day’s first English printing of Euclid’s *Elements*. Declaring this “an amazingly beautiful book,” in its craftsmanship and content, he showed his prize to the audience, noting the foldouts, pasted into place, which can be formed into geometric shapes. No sooner had he put the Euclid on his library shelf at home than he said to himself, “You know, this needs friends.”

Determined to find out what the great books are and how to identify them, Dr. Warnock discovered a guide which he continues to follow, *Printing and the Mind of Man*, the catalogue for an exhibition in London in 1963. Printed books that have changed the history of mankind – chiefly in science, economics, and philosophy – form the focus of Warnock’s collecting. A first edition of Copernicus’s *De Revolutionibus Orbium Coelestium* in its original binding, never trimmed, became the second book in the collection; this he found in Poland. Next came Galileo’s *Sidereus Nuncius*, which fascinated Warnock. It is not only “an incredibly good read,” but it also shows Galileo going through the creative discovery process. Newton’s *Philosophiae Naturalis Principia Mathematica* followed. Then some literature, the first printing of Shakespeare’s Poems.

In the process of discovering “The Joy of Books” (the title of his lecture), Dr. Warnock learned that book collectors are of two sorts: those who give to libraries and those who allow the books into the auction process so that a supply exists. Most of the great books are locked up in library vaults where they “disappear off the face of the earth.” Access is difficult. Warnock began to consider the effect ac-

cess would have not just on mature collectors but on high school students. Rather than have classroom physics and astronomy “regurgitated and reformulated” in terms of modern thought, what if students could read original works (or read good translations) and follow the creative process of, for example, Benjamin Franklin in his discoveries about electricity?

Dr. Warnock’s work in technology and his passion for books answered his own question in 1997 in the form of a company, Octavo. The theory behind the company is to gain access to rare book room vaults, photograph pages of books at extraordinary resolution so that the information is complete, put images of the book in its pristine condition (including watermarks, notations, foxing, type) onto a CD, put a translation (if necessary) onto the CD, ask world authorities to write four- to five-page introductions to the books, and make all this available at a cheap price. Access agreements have been secured with the Library of Congress, the Bridwell Library, and the New York Public Library. Dr. Warnock has also made available his own collection and said that he has learned “more about my books than I could possibly ever want to know – provenance, interesting facts.”

The treat of the afternoon came when Dr. Warnock invited the audience to look at and touch his books, including Thomas Aquinas’s *Summa Theologica*, which was owned by William Morris as part of his Kelmscott Library. The book is in its original boards protected by brass emblems, covered with leather, and with its original chain attached. The linen-based paper is pristine; one can feel the type and the impression; the pages are wiggly – it was never pressed.

Dr. Warnock showed not only his books but also images from them printed from the CD-ROMs: pages from Mercator’s *Atlas*, Galileo’s *Sidereus Nuncius*, Vesalius’s *De Humani Corporis Fabrica*, the Kelmscott Chaucer, Hooke’s *Micrographia*, and Renard’s *Poissons, Ecrevisses et Crabes, de Diverse Couleurs et Figures Extraordinaires*, an “incredibly rare book” of exotic aquatic life with hand-colored images and a whimsical mermaid.

Dr. Warnock has found in modern computer technology a way of extending the older technology of printing. He has found a way of sharing the original.

CATHERINE COLLINS MUTZ

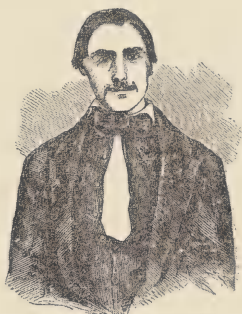
The hand is from the Octavo edition of Andreas Vesalius’ 1543 *De humani corporis fabrica*.

NOTE: Peter Koch printed the programs for the April 25, 1999, Gleeson Library Associates (GLA) Spring Meeting. If you would like a program, please call John Hawk at (415) 422-2036.

CALIFORNIA BOOK AUCTION GALLERIES

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Books and Manuscripts



J. M. Levy, Del.

Bolin, Major C. Narrative of the Life and Adventures of Major C. Bolin, Alias David Butler, Sentenced to be Executed at Nevada, February 26, 1858. Nevada [City]: N.P. Brown & Co., 1858. An extremely rare early California imprint: the only other known copy resides in the Huntington Library. (cover illustration above) Estimate: \$2,000/3,000

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August Frugé at Ninety

Harlan Kessel

OFTEN DESCRIBED, by this writer at least, as “the Alfred Knopf of university press publishing,” August Frugé turned a venerable ninety on December 5, 1999, at his fifteen-acre desert compound in Twentynine Palms, California.

Clearly a man of parts, Frugé is a Book Club of California author and *Quarterly News-Letter* contributor. Most recently, *A Voyage to California, the Sandwich Islands, and Around the World in the Years 1826–1829* by Auguste Duhaut-Cilly, translated and edited by Frugé, was published by the Book Club in 1998 (it was oversubscribed upon publication, thus immediately out of print). Then the University of California Press published a trade edition in April, 1999. The book, a “Zamorano 80” selection, is available at long last to the general reader and to researchers concerned with early California history. It is truly one of the classic and fundamental works on early California. The Book Club can take pride in being its original publisher.

For ‘a man of parts,’ amplification should follow. Frugé is Director Emeritus of the University of California Press, Berkeley and Los Angeles; Fellow (along with his wife, Susan) of the California Native Plant Society; a member of the Publishing Hall of Fame, New York; and past President, Association of American University Presses, New York. His reorganization (“I did the administrative dirty work”) of the California Native Plant Society transformed the Society into one of the leading California environmental organizations and set the standard for other native plant organizations around the country. The Society’s current headquarters is in Sacramento, where it has significant influence upon environmental legislation as well as liaison with government agencies to protect rare and endangered species of California flora. Frugé stated upon his inauguration as president of CNPS that he was “the only president of CNPS who didn’t know a columbine from a redwood.” He learned fast, and the Society is all the richer for it.

But his greatest accomplishment lies in his thirty-five years as Director of the University of California Press, Berkeley and Los Angeles, which he built into one of the great scholarly publishing operations of the world. He brought in great editors, such as Philip E. Lilienthal, and great book designers, among them Ward

Ritchie and Adrian Wilson; he built a strong marketing department that effectively distributed the Press's publications around the world. In 1958 the Press was the first American university press to launch a line of quality paperbacks. He also presided over the revolutionary transformation from letterpress to offset printing and computerized typesetting.

His desert guesthouse also contains his working library, an extensive collection of Western history, voyages, modern European literature in translation, books about books, and the Classical world. With the Auguste Duhaut-Cilly volume behind him, he is now at work on his oral history for The Bancroft Library and on a manuscript by Edmond Le Netrel, Duhaut-Cilly's lieutenant (second mate) on the same voyage. The original diary is in the collection of a library in Le Havre. A greatly truncated version, in French, was published in 1830 in the *Nouvelles annales des voyages*, Paris, and later an English translation was published in Glen Dawson's "Early California Travels" series. Frugé recently obtained a photo of Duhaut-Cilly's ship *Héros*; it is of the painting in the Musée de Granville, France.

Frugé wrote in his Foreword to the Book Club's edition of *A Voyage to California* that "Le Netrel is more forthcoming than his captain [Duhaut-Cilly] about their trading difficulties.... And the lieutenant tells us that in Honolulu the captain reluctantly allowed the crew to entertain Hawaiian women on board provided that the day's work had been finished first...."

The main house on Susan and August Frugé's land comprises some 4,000 square feet and commands a sweeping view of the desert. The walls provide a virtual gallery for Susan's oil and watercolor paintings; one might say that the couple is surrounded by beauty in daily life. A solar-heated pool separates the main house from the guesthouse and library. Surrounding the buildings is a superb desert garden—showy species of Joshua tree, cactus, cholla, yucca, buckwheat, Palo Verde, pomegranate, creosote bush, fig, olive, grape, and many more. It is but a short walk up the canyon trail into the recently dedicated Joshua Tree National Park, which abuts the Frugé property.

To reach their desert home, one turns off Twentynine Palms Highway onto a road marked by the sign "Pill Hill. Population 2." It marks the site of a veterinary office and kennel. No animals were counted in the population survey, apparently.

HARLAN KESSEL



Wolfgang Lederer retrospective: *Bridging Many Worlds of Book Design* Kathleen Burch

THE WORK of renowned designer and illustrator Wolfgang Lederer is the subject of a retrospective exhibition at The San Francisco Center for the Book from January 15 to March 3, 2000. Curated by Steve Reoutt, a design historian and close friend of Lederer's, the opening reception to honor the artist will be held on Saturday, January 15, from 1:00–3:30 p.m. The Center is located at 300 de Haro, at the foot of Potrero Hill, in San Francisco.

Wolfgang Lederer, schooled in Europe at Leipzig's Academy for Graphic Design and Book Arts, Académie Scandinave in Paris, and Officina Fragensis in Prague, is known as the prize-winning designer of many University of California Press books, as well as the designer and illustrator of many of Harold Berliner's sumptuous letterpress book and broadsides. As chairman of California College of Arts and Crafts (CCAC) Graphic Design department for four decades, Lederer's inspirational teaching and encouragement was appreciated by his graphic design students and colleagues not just while studying or working under him but all through their subsequent careers.

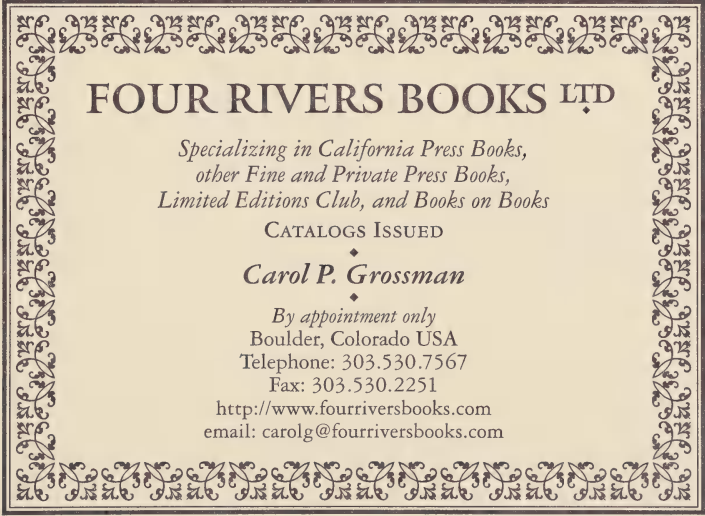
The Center is honored to show, during National Print Month, the many sides of this delightful and extraordinary book arts master: illustrator, designer, and teacher. Other recent recognition for his work includes *Bridging Two Worlds in Graphic Design*, an oral history published by Bancroft Library in 1992, which can be found in the Book Club of California's collection, and the library named in his honor at the San Francisco campus of CCAC.

Highlights of the exhibition include important milestones in book design by Lederer. Among them, two books for the University of California Press: *The Country House in English Renaissance Poetry* by William A. McClung, and even more importantly, *Literary Architecture: Essays Toward a Tradition*, by Ellen Eve Frank. The latter book was singled out by UC Press to exemplify the best book design from its entire list of hundreds of books. Just to page through these books

is an education in book design. Lovers of fine press books will revel in the delicious illustrations and consummate design from Lederer's studio for Harold Berliner, as in *An Alphabet of Shakespeare Figures* or *The Pickwick Papers*, and for Earl Emelson's Heron House, in *The Prisoner of Chillon* by the poet Byron (see illustration).

Curator Steve Reoutt was born in Shanghai to Russian parents in 1938, and came to America at age 12. He studied at CCAC from 1957–61, and began teaching there at Lederer's request. This led him to a full-time teaching career, specializing in the field of graphic design and illustration history, which he currently teaches at CCAC. A painter and monotype artist, Reoutt also serves on the board of AIGA/SF (American Institute of Graphic Artists, San Francisco chapter). AIGA recently sponsored his lecture series on the history of graphic design in the Bay Area.

This is the third exhibition at the San Francisco Center for the Book to pay special homage to distinguished book artists of the Bay Area. Earlier exhibitions featured UC Berkeley's pioneering printmaker Karl Kasten and the books and prints of artists Anna and Arne Wolf. For more information, please call the Center at 415 565 0545.



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~ Gifts & Acquisitions

The Book Club has just acquired a most useful small study by David Pankow of the Rochester Institute of Technology. *Tempting the Palette: A Survey of Color Printing Processes* (Digital Publishing Center, RIT, 1997) covers all the printing processes, from woodcuts to screen printing, used to print books in color. It discusses the differences in the various techniques and provides magnifications to illustrate the differences. Compact, comprehensive, and clear, this is the book of your dreams on this topic.

✱ ✱ ✱

Honorary member Duncan Houx Olmsted has presented to the Club's library, in honor of the late Albert Sperisen, a lovely copy of the Limited Editions Club's 1938 *The Song of Roland*. This copy, with its illustrations and lavish hand illuminations by Valenti Angelo, is in wonderful condition in its original slipcase. This is our first example of printing by Edmund Thompson's Hawthorn House and makes an elegant addition to our shelves. It was a book greatly appreciated by Albert, so profound thanks to Duncan for the memorial gift.

BARBARA JANE LAND

✱ ✱ ✱

We have received from member Kevin Mac Donnell of Austin an interesting copy of *Firsts: The Book Collector's Magazine*, a monthly published in Tucson, Arizona. The September 1999 issue focuses on collecting Henry David Thoreau, and Mr. Mac Donnell's articles on all aspects of this endeavor set an impressive standard of scholarship and utility.

✱ ✱ ✱

With the caution that it was "student work," Jack Werner Stauffacher presented the Club with a rarity, the 1968 *Herman Melville: Moby Dick: A Portfolio of Eleven Interpretations*. Jack explained that he instructed his students to read *Moby-Dick* and consider it, choosing a passage to set in text, illustrate, and print. The eleven handsome, large sheets (19" x 13") vary from the impressionistic to the neo-classic, but

each has its interest. The sheets were handset in Bembo types and printed on Rives paper by the students of the San Francisco Art Institute/Typographic Workshop 17 at The Greenwood Press. Jack's gift arrived just in time to be a part of the Club's exhibit "Tales of Whales & Other Sea Stories." It came to us, too, just as Jack's latest book, *A typographic journey*, was being launched; we are glad to have this tangible reminder of the pedagogical part of Jack's career chronicled there.

ANN WHIPPLE

~ Serendipity

Musings from the committee chairman:

Alfred W. Newman, an unparalleled gentleman, left us last July 7th. A Boalt Hall graduate and a practicing attorney for half a century, this gentle man had what it took in crisis. Newman could proudly wear a Silver Star for heroism; that, with a companion Purple Heart, testified to combat with the Sixth Armored Division. Al had also very discriminating tastes, as shown by membership in that noble Gold Rush fraternal organization, E Clampus Vitus.

We now plagiarize boldly from Newman's obituary: "Passionate about California history, he was an avid collector of rare books and maps, on the Board of Directors of the Book Club of California, and an active member of The Roxburghe Club of San Francisco and the California Historical Society. Immediate Past President of the California Map Society, [Al was also] the author of numerous articles on the history and mapping of California." Fellow map collector Warren Heckrotte still stands amazed at the smoothness of the 1995 International Map Collectors Society Convention. That "splendid fellow" Al delegated authority, kept an eye on things, but never took credit due. We recall being gently persuaded to speak on that occasion.

We last saw Al on October 18, 1998, when we spoke at the McCune Library in Vallejo, another of his great loves. Newman wrote an article for the QN-L (Spring 1998) on Dr. Donovan J. McCune, the BCC's benefactor as well, modestly playing down his role in getting the Library and its public programs up and running. Afterwards, we went to Al and Kitty's for dinner, where stimulating conversations bested delicious food; our real dessert was viewing Al's marvelous library. We miss him!

* * *

References produced in the Twenty-first Century on fine press work will NEVER exclude the Book Club's latest, Jack Werner Stauffacher's *A typographic journey: The History of The Greenwood Press and Bibliography, 1934-2000*. A further subtitle explains this *Festschrift*: "Correspondence, Criticisms, Reflections and Friendships." Its chapter titles construct framework: The Apprentice, 1934-1952; The Journeyman, 1953-1957; The Pedagogue, 1958-1966; The Transformation, 1967-1987; and The Last of the Metal Men, 1988-2000.

Look for the sign of the Big Red G on the dust-jacket to get 340 pages of the best there is in printing; in 1998, Jack received the Club's Oscar Lewis award for excellence in the Book Arts. Over 300 of the 450 copies sold immediately. Buy the latest of the baker's dozen that Jack Stauffacher has printed for the Book Club at \$95—and

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then go back to collect the previous twelve. *A Pictorial Tour of Hawaii, 1850-1851* (1991; \$180) and *Porter Garnett: Philosophical Writings on the Ideal Book* (1993; \$120) are still available. Additionally, Stauffacher designed *By Horse, Stage & Packet: The Far West Letters of Joseph Pratt Allyn*, which QN-L printer Patrick Reagh produced in 1988 (\$85).

On Monday, September 27, 1999, the Book Club hosted a party for Stauffacher and his book – highlighted with George Fox’s collection of early Greenwood Press ephemera. With the main room so crowded, Jack took refuge in Ann Whipple’s enclosed office to sign books for a long line of pleased customers. Such was only fitting, as Stauffacher thanked a longer line of printers and typographers for “inspiration and nourishment.” In 1962, The Pedagogue honored the BCC. It “had stimulated the Greenwood Press to realize its identity,” he wrote. “Here was the hub, the center, in which we could communicate with like spirits. Thus, typographer and booklover came together, mingled, and became one.”

Now Stauffacher, like the Reverend Doctor Martin Luther King, Jr., is “free at last.” There were times, he told assembled Book Clubbers, “when I got to the point that I did not want to see it any more.” Still, this work became “a linkage of the past, present, and future,” and with publication and this party, *A typographic journey* has its “own life, apart” from him. Now Jack can “walk proudly down the road to other, further things.” As the 1900s close, catch this millennial monument to a Printer’s Progress.

If, perchance, Jack’s work is the main course, wait till you see the desserts! For those who like to read from right to left and nibble plant leaves dipped in butter, the Artichoke Press is on the verge of delivering Colin Franklin’s lavishly illustrated work on collecting Japanese scrolls and books. Meantime, printer Jim Wehlage rushes to the aid of those who see things only in black and white – the marvelous woodcuts of John De Pol. Ever wonder what French artists say when they step ashore on these Golden Shores? “*Splendide Californie!*” Be the first to buy the 2000th year’s best book, by Claudine Chalmers. Prospectuses will come your way.

* * *

We had wondered why we had not seen *Biblio*, while at the same time angrily accused eldest daughter of having *another* magazine subscription sent home rather

than to Santa Barbara. All became clear when the Club's secretary said, "Oh, *Biblio* died, and you received a couple of issues of *Harper's* instead."

After all, testimony to the same staff member materialized on the "Scrapbook" page of *Ex Libris*, the Stanford University Libraries' newsletter, whereon were shown photographs of past BCC president and book binder Joanne Sonnichsen and all-knowing librarian David Weber. A poem drew our attention. From context, it appears that a printer's gremlin from Nevada, by way of the capital of the Lone Star State, having great pride and prejudice aforethought, confused a Plains Jane and a Reese River town with an early nineteenth-century British authoress. However, Salvation was at hand! "Let's speak of Ann," the verse declares:

*She found the error on the Web site.
Quick! Hit "delete" and erase the sad blight.
Out, out, damned spot – erase the error.
Whew! Now all's serene – no need for terror.
Do salute dear Ann, for she found the misspelling.
Shhh, not a word to anyone – it's not for telling.*

[The workaday Managing Editor hereby interjects her dislike of all this publicity and taradiddle. Painful enough that a Berkeley girl was be-rhymed in a Stanford publication, but now I will deserve even hotter coals for all the typographic errors I miss—and make. As for the poet's identity, I know it—she's a dear lady—but I won't divulge. — A.W.]

The second member of the editorial corps, though, even got a fan letter – conditional on preserving the dignity of our writings. Obviously our column was beginning to resemble a volume described in the bibliography of a 1922 San Francisco museum exhibit catalogue of European tapestries printed by Taylor & Taylor. Dr. Phyllis Ackerman annotated the work as "an unsystematic assemblage of facts, not all of which are correct, and many of which are irrelevant." Yes, we were getting a bit "scatty," till reminded: "Think of our London readers, our Boston readers, our readers in Greenwich and Stamford, Connecticut, and Princeton, New Jersey. Not to mention our reader in Alpignano and our reader in Carcassonne...." Maybe we will behave in the future.



Sadly, too, we noted in the *Chronicle* of September 22, the passing of Mignon Garland, 91, founder of the Isadora Duncan Heritage Society and the San Francisco Duncan Dancers. She began her own dancing at age seven in 1913, three years before her mother, Rose Halpern, helped found the nation's first birth control clinic [there is no logical connection between these two facts], danced with Duncan's daughters Anna and Irma, and for many years lived in Isadora's birthplace at 501 Taylor Street at Geary. Swirling, dancing out of a more recent past is a reminder of two available BCC books, *Isadora Duncan & Gordon Craig* (1988, \$95), which explores the creative partnership that was also the source of one of those daughters; and *Raymond Duncan* (1991, \$50).

So, we will merely enjoy the fermented juice of the grape – with no apologies to Raymond, California and French rather than ancient Greek – and be neither wrathful nor bitter. The latter we would much rather leave to Ambrose Bierce. So unhappy with the human race after having seen it at its most degraded during Civil War combat, the *News Letter's* "Town Crier" never wrote a formal autobiography. Bits of Bitter Bierce, however, appear throughout his writings, and S.T. Joshi and David E. Schultz have gathered them into *Ambrose Bierce: A Sole Survivor: Bits of Autobiography*. (Knoxville: University of Tennessee Press, 1998, \$38). Meantime, Dr. Roger Larson makes progress on his proposed BCC volume containing both sides of the correspondence between Bierce and poet George Sterling.

Because we work for a bank, we are occasionally pleased when a bank does an unbanklike action: Through a grant from the Wells Fargo Foundation, Stanford University acquired some four hundred letters and unpublished short stories that author John Steinbeck (1902–1968) sent to his sister, Esther Steinbeck Rogers. Curator William McPherson remarked that the materials were "especially revealing of both Steinbeck's apprentice years, before his first novel in 1929, and of his life in the 1950s and 1960s, when literary success had made him a major public figure." On August 9, the renovated west wing of the Green Library at Stanford opened, two months shy of the tenth anniversary of the October 17 Loma Prieta earthquake that closed it.

We see by the press that Bradley Dean will edit [W.W. Norton, publisher] the assembled fragments of Henry David Thoreau's *Wild Fruits*, unfinished and then dispersed musings on man and the environment. "We are surrounded by a rich

and fertile mystery,” Thoreau recorded. “May we not probe it, pry into it, employ ourselves about it – a little?” Then Associated Press writer Hillel Italie gave us kinship with *Walden*: “Even in mint condition, Thoreau’s handwriting was virtually unintelligible.”

Because we ride BART [Bay Area Rapid Transit] to work, we are surprised at nothing. We did not even *pi* a type when the Fall *Bancroftiana* declared BART had reached The Bancroft Library at the University of California. Same acronym, different beast. BCC member Anthony Bliss described the Book ARTifacts Collection, a working collection for students ranging from nine presses and a ton of type, down to Greek ostraca and music-engraving tools. It all began in 1956 when our late friend Roger Levenson, master printer and historian of women typesetters, donated an Albion handpress. Koching on quickly, Peter Koch, who has printed some of our most elegant books, began using the collection for his weekly typography class. The whole has been lovingly catalogued by BCC member and Librarian Emerita of Mills College, Flora Elizabeth Reynolds.

We have been Koched again on another matter. *A Salon at Larkmead* (in the Napa Valley) is Peter’s latest towering presentation of fine printing – letterpress and in three colors, no less. Arranged seasonally, this work is from the unpublished diaries of Martha Hitchcock, a rebel belle, and mother of a noted member of San Francisco’s Knickerbocker Fire Engine Company No. 5. Wittily, she wrote in harvest-time October, “At dinner everyone drank to Number 5 a good many times in champagne and other wines. Porter [Garnett] told some stories an old fireman had told him of Lillie’s early life. After, he put a new string on Lillie’s banjo which consumed all of his energy and made him quite limp.” In contrast, Lillie Coit’s tower stands noble and erect on San Francisco’s Telegraph Hill. Yours – the book, not the tower – for \$275 at The Center for the Book, Mills College, 5000 MacArthur Blvd, Oakland, CA 94613.

A hearty welcome, too, to Theresa Salazar, the new Curator for The Bancroft’s Western Americana collections. On July 1, she followed the irreplaceable Bonnie Hardwick, who left for the ancient Hispanic community of Santa Fe, New Mexico, but we expect that Salazar will become legendary in her own right. Her specialty, shown in collecting for the University of Arizona, Tucson, is Anglo-Indian-Mexican activity and interaction in the Southwest United States and Northern States of Mexico.

Before leaving that wonderful repository, we note that Luba Golburt, lately of Russia, won the first undergraduate Hill-Shumate Collecting Prize for printed materials. Donors of the prize are BCC member Kenneth Hill of Rancho Santa Fe, California, and X-Noble Sublime Grand Al Shumate. Contest organizer Tony Bliss quipped, "I was afraid I'd get comic books and baseball cards." Instead, winner Golburt preferred poetry.

California writing legend Dick Dillon continues to produce. Should we say "keeps grinding them out" after seeing that Dillon will be a recipient, on November 7, of an Art Commission creative achievement award from the town of Mill Valley – named for a saw mill rather than a grist mill? The Fifth Annual Milley Awards ceremony is the opportunity for the citizens of Mill Valley to "honor those among us who, through their accomplishments in the Arts, have brought honor to our community." Hurrah for Dick Dillon! May he continue to contribute to the "creative life" of the West.

We enjoyed Dillon's typographic wit in a Spring *Southern California Quarterly* review of *Frontier and Region: Essays in Honor of Martin Ridge* (\$29.95; University of New Mexico Press, 1997) – especially on an essay regarding Sir Francis Drake's Plate of Brasse that was more convoluted than the E Clampus Vitus prank that spawned it. But later, Dillon goes to the Dogs, er, Dogtown. Issue #38 (Summer 1999) of the *Dogtown Territorial Quarterly* [Bill Anderson, 6848 U Skyway, Paradise, CA 95969; \$15 per year and worth many times that] carries his "A Spectral Rescue [of the Donner Party]: Napa Valley Extra-Sensory Perception [by George Yount]." Of special note in this issue is Michele Shover's path-breaking study, "The Politics of the 1859 Kibbe Campaign: Northern California Indian-Settler Conflicts of the 1850s." It follows Shover's equally innovative analysis in #36 (Winter 1998), "John Bidwell: Reluctant Indian Fighter, 1852–1856."

The above jogs our memory that BCCer Malcolm Margolin, known for his quarterly, *News From Native California*, and famous for *The Ohlone Way* (1978) and its sequel, *The Way We Lived* (1981), is cogitating over reprinting California classics. Following the old adage, "Make hay while the sun shines," Margolin envisions a real hay day with a well-designed, ably edited, and affordable paperback California Legacy series. "An astoundingly large number of books, essential to our understanding of California – books widely acknowledged as 'classics,' that appear on the 'best 100' lists," Margolin says to make his case, "are completely out of print."

For instance, the Heyday Books edition of the Gold Rush *Shirley Letters*, with exciting editorial insights by the BCC's own Marlene Smith-Baranzini, has sold well. Send comments or ideas to Heyday Books, P.O. Box 9145, Berkeley, CA 94709.



We write in Autumn, as leaves turn yellow and waft slowly to the ground. Approaching that proper color, but not quite there after eighty-five years, is the leaf contained in *An Essay on Robert E. Cowan's A BIBLIOGRAPHY OF CALIFORNIA AND THE PACIFIC WEST, 1510–1906*. Luckily for us, the leaf – from the Club's first book! – bound into our particular copy covered Henry Bush, Horace Bush-nell, and other shrubs, and did not have far to fall.

The story of this pioneering source book for California history finds a voice through the foremost Gold Rush bibliographer, Gary Kurutz. [Now that the 1,000 copies of his monumental bibliography on *The California Gold Rush* have finally, utterly, and completely sold, we can throw brick-bats at him – as well as bricks, bats, and dead cats.] Kurutz's sprightly writing in 1993 for the Club's 201st book complements Robert Cowan's erudition and wit. Bookseller Cowan sold two major Californiana collections to the University of California, one to Berkeley, the other to Los Angeles, and never forgot a book or pamphlet – many still the only copies known – that passed through his hands. The 1914 leaf printed by John Henry Nash is yours for only \$55; the text of the book designed by Lewis Allen and printed by Bruce Washbush, along with its binding, are free.

Roxburgher, Clamper, fine printer, and BCCer John J. Johnck once condemned the sea of printing: "The waves of ugliness are constantly encroaching upon the sands of beauty." Naturally, such fouled water would never break and surge over the works of Johnck's friend, Lawton Kennedy (1900–1980). Kennedy declared he had "never conceived of being anything but good," and the reverence with which he approached the holiness of fine printing appeared in his pressmark of a chalice and composing stick – done in his characteristic red and black, of course.

Known from the 1920s on as the best pressman in San Francisco, this curmudgeon was a long-time printer of the California Historical Society's quarterly and worked with the best presses of his era. BCC member Kennedy's greatest fame came after 1952, when, as printer and designer, he produced over one hundred

books—some ten carry the BCC imprint. Books tumbled out “one after another with great rapidity,” Bancroft Director, printer, and BCCer James D. Hart noticed – in contrast to other printing establishments.

Kennedy’s “hallmark was work done well and beautifully,” admirer Jonathan Clark observed, and Kennedy’s exacting standards and sense of design apply to Clark’s production of this tribute to one of San Francisco’s magnificent printers. Ruth Teiser’s engaging *Lawton Kennedy, Printer* (1988) may grace your shelves, as it does ours, for only \$87.50.

* * *

In these sesquicentennial years, California takes the spotlight, and two 1999 works concerning Americans on the Spanish borderlands before the Mexican War are of note. The Arthur H. Clark Company of Spokane produced both. First is Donald E. Rowland’s *John Rowland and William Workman: Southern California Pioneers of 1841* [\$32.50]. The title, though, gives only half the story. Both were prominent in the history of Taos, New Mexico.

Second is Will Bagley’s *Scoundrel’s Tale*, wherein he provides a narrative connection to surviving accounts, letters, and other mentions that form, per the subtitle, “The Samuel Brannan Papers.” This rascal not surfacing in the local bookeries, Amazon.com provided it for \$39.50. Of note are various schemes in the early 1840s to conquer California with Mormon settlers. In an unusual disclaimer, Bagley warns readers not to believe what they read in his book! “Embedded in the documents that make up this collection,” he states, “is a tremendous amount of misinformation.” Bagley pointedly concludes, “Sorting out the facts of Brannan’s life from the myths he created would challenge the devil himself.” Will Bagley certainly challenges readers – and prepares himself to write the Brannan biography.

Lively and entertaining is Remi Nadeau’s 1999 *The Silver Seekers: They Tamed California’s Last Frontier* (\$17.95; Crest Publishers, P.O. Box 22614, Santa Barbara, CA 93121–2614). Relive the excitement as the author’s mule teams carry heavy lead-silver bars from Cerro Gordo to Los Angeles (O.K., O.K., so that was his great-great-grandfather. Sheesh!) A tapestry appears through these pages of boom and bust for Benton and Bodie; Calico and Ivanpah; and Mammoth and Panamint. Furthermore, the one-armed bandit, er, attorney, Pat Reddy stands ready to back up Nadeau’s claims! Moving to the particular for tales and tailings as brightly col-

ored as its namesake cloth is Douglas Steeples's *Treasure from the Painted Hills: A History of Calico, California, 1882-1907* (\$49.95; Westport, CT: Greenwood Publishing Group, 1999). While known as a silver town, Calico as the birthplace of the borax industry in California fascinates more.

* * *

Of special note among immigrant histories is Lani Ah Tye Farkas's ably written story of her family, *Bury My Bones in America: The Saga of a Chinese Family in California, 1852-1996, From San Francisco to the Sierra Gold Mines*. Yee Ah Tye, the family founder in America, arrived in 1852, already knowing English from a sojourn in Hong Kong. Quickly he became head of the Sze Yup Association in San Francisco, where he crossed lances with Ah Toy, the heroine of BCC member JoAnn Levy's *Daughter of Joy: A Novel of Gold Rush California* (1998). When hers proved the longer, Ah Tye decamped to Sacramento, and by 1860, invested heavily in the mines around La Porte, Plumas County. Of merit, Levy's work is a finalist [she won!] in the category of historical fiction for "The Willa" [Cather] award at the first Women Writing the West competition held at Denver on October 22.

By 1866, Yee Ah Tye ran the largest Chinese mercantile establishment in the area. On his deathbed in 1896, he wished to be buried in his adopted land, speaking the words which became this book's title. Later generations of his family had (and have) intriguing and distinguished careers, covering a full range of Chinese-American experiences. Publisher Carl Mautz is known for quality works on local history, and especially books on the history of photography – his 1997 *Biographies of Western Photographers* is a must. For the Ah Tye family saga (\$24.95), contact Carl Mautz Publishing, 228 Commercial Street, No. 522, Nevada City, CA 95959.

* * *

We have heretofore neglected to mention the fine BCC public programs supervised by Louise Moises of The Bookstall. We went to hear sea chanteys on October 4. Exhibits coordinator Jack Maclean set the scene with a display of "Tales of Whales & Other Sea Stories." Of special note is the State Library's copy of the Arion Press *Moby-Dick*. (Need we mention that printer Andrew Hoyem is a Club

member?) One of three “archival copies,” this contains all sorts of extras and was almost as large as the albino sperm whale himself.

Our quartet mixed songs old and new, old members and new. Dick Holdstock and Riggy Rackin represented hometown Nauticus, “Sweet Music of the Salt Sea,” leaving all with a special warning to avoid San Francisco’s “Shanghai Brown.” From Newcastle, in the land of iron men and wooden ships when Britannia ruled the waves, came Danny McLeod and Barrie Temple. With sad and sweet notes they sang the poetic “sea songs” of Cicely [rhymes with “precisely”] Fox Smith, a lass who went to sea early this century, which McLeod and Temple had set to music.

We left after an all-too-quick hour, resolving to patronize more often the BCC’s wonderful lecture series, and we weighed anchor to that old capstan tune:

*What do you do with a stingy bookman?
 What do you do with a stingy bookman?
 What do you do with a stingy bookman
 Early in the morning?
 Keel haul him til the books are free,
 Keel haul him til the books are free....*

Now, we bid adieu to those years containing three nines. We expect to keep full vigor of the quill for a few single niners, but will leave the double nines to someone else. As far as what is coming next? MM Good!

ROBERT J. CHANDLER

* * *

In contrast to the jocularities above in which the Stanford University Libraries figure, we have this straightforward note from Librarian Emeritus David C. Weber:

The Associates of the Stanford University Libraries put together in the Summer of 1999 a Web site with the address:

<http://www-sul.stanford.edu/depts/asul/>

The choice of pages, text, illustrations, links, and color was by the team of Elaine Stanley, Joe Cusick, and David Weber from among the Associates group of volunteers. They say it was great fun though a bit of a challenge. This creation was a special pleasure to this trio since the Stanford Library computer publication unit expert, Amy Storey, was

so creative and helpful. She was the one who did the final page design, coding, and production work. She also suggested the revolving nature of the illustrative bookplates chosen as a selection from among the many endowed funds which help support acquisitions for the Stanford University Libraries.

It is fascinating to call up and view this new Web site, read of the current activities and publications and bits of history. And you will surely also find it interesting to check out the moving “animated” bookplates—and perhaps you may then decide it is time to join the Stanford Library Associates.

* * *

On the subject of Web sites—the Club is grateful to Director John Class for creating ours and for keeping it up to date. And Ken and Joann Savage of Bainbridge Island, Washington, who make fine hand-crafted library furniture, wrote recently that creating their Web site was almost as difficult as designing their “metamorphic chair.” This recreation of an historic design can be either a library step-stool or an armchair—so that when you have retrieved Ovid from your top shelf, you may then read *The Metamorphoses* in stately comfort. This and their other handsome designs may be viewed at www.thebookmill.com

* * *

The Times Literary Supplement brought us N. S. Thompson’s “Letter from West Chester,” wherein we learned of the poetry conference there founded by poet Dana Gioia and Book Club member Michael Peich. The account of the event, now in its fifth year and devoted to literary basics of form and narrative, ranges from the historical to the hilarious. West Chester is near Valley Forge and the Amish community and is home to Pennsylvania’s second-largest university, facts deftly woven into the account of the conference. Poet X. J. Kennedy was described as “unchastened for his insensitive attacks on life’s challenged individuals” but received a “standing ovation for a lifetime devoted to such verse and worse.” (The quatrain quoted was a fair groaner, but it rhymed and scanned.) One Sam Gwynn, a poet, has given “the New Formalists” their “preferred soubriquet” of “the Few Normalists.” In his persona of octogenarian Clara Hughes, he also attempted to “derive poetry by reciting Shakespeare into Via Voice, the new voice-recognition package,” with fair results:

*Shell like comparing the to a summer’s day?
For more locally and more temperate
Rain rough winds to shake the normally...*

Editor Frederick Morgan sported “a Gravesian hat and polished stick,” and Alfred Dorn resembled a West Chester Gustav Aschenbach. Mike Peich, proprietor of the Aralia Press, printed a poem by Brad Leithauser especially for the occasion, and there was a T-shirt with the logo *I think, therefore iamb*. We hope to arrange with Mike Peich for an appearance in these pages, at the very least, and perhaps at the Club, with a display of his printing. That is, if this whole episode is not the invention of some latter-day P. G. Wodehouse....

✱ ✱ ✱

Printer and author Richard-Gabriel Rummonds sent us a postcard from Verona to say that his “opening was a great success.” The photograph was a still-life of the elegant Plain Wrapper Press books created by Rummonds, and the show was a retrospective of his work.

✱ ✱ ✱

Gloria Stuart’s autobiography has appeared, and Club member Helen Lee reports that *I Just Kept Hoping* is a “great read.” (We plan a review next time – but can truly say that the first few chapters are uproarious, filled with people and fun. The story of Lawrence Clark Powell at Gloria’s wedding alone was worth the \$29.95 for this Little, Brown and Company imprint.) In addition, fine binder Allwyn O’Mara has created a video, “Gloria Stuart: Book Artist,” available for \$14.95 plus tax from Allwyn Unlimited, 331 West Cedar Avenue, Burbank CA 91506. In delving through old files recently, we noticed that Miss Stuart first joined the Book Club of California in 1934 – what a delight that she is still going strong and contributing to the book arts.

✱ ✱ ✱

Joe D’Ambrosio reports from Phoenix that his latest, “A Nest of Robins,” is sold out – not surprising, because this exquisite work of nested boxes with a tiny book at its center was created in an edition of only fifty copies. This quintessence of Joe’s many skills as a book-artist is truly a wonder; he says that if anyone is seriously interested in acquiring a copy, he may be able to help locate one. Call him at (602) 550-5761. And try to find out how this amazing artist *does* it!

✱ ✱ ✱

Collectors of Railroadiana: Jack Maclean, Chairman of the Exhibits Committee, plans an exhibit on this subject and would like to hear from members interested in lending items for display. Drop him a note or leave him a message in care of the Club.



Contributors to this issue

Book Club member DR. ADELA SPINDER ROATCAP teaches the History of Art at the University of San Francisco.

RUDOLPH M. LAPP is Professor Emeritus of history at the College of San Mateo and the author of, among other works, *Blacks in Gold Rush California* (Yale University Press, 1977). We regret that this information was omitted from Professor Lapp's last contribution to the *Quarterly News-Letter*, "Memoir of an Accidental Westerner," LXIV, Number 4.

Book Club member CATHERINE C. MUTZ is a volunteer at the Donohue Rare Book Room of the Gleeson Library, University of San Francisco.

HARLAN KESSEL chaired the *Quarterly News-Letter* Committee for several years, and his name has appeared frequently in these pages.

KATHLEEN BURCH is one of the founding directors of the San Francisco Center for the Book

FABS BAY AREA LITERARY TOUR

Be sure to read the FABS newsletter that comes with this issue. It contains details of the FABS tour March 16, 17 & 18, 2000. If you haven't been able to get an insider's view of the new Stanford, University of San Francisco and University of California facilities, this will be a perfect opportunity for you to visit them and meet with book collectors from the U. S. and Canada.

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The following member has transferred from regular to sustaining status:

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